## FINANCIALLY PROFITABLE SEASON

## An Un-American American Opera by Puc- merstein's quasi-successor Mr. Dippel had come into possession of a score of an American opera, "Natoma," of cini Given at the Metropolitan

CHAPTER XIII By H. E. Krehbiel

doned, and the Philadelphia represen- time. tations limited to eight, the needs of that city in the latter half of the sea-Rothier, William Hinshaw and Basil ompany, and of the Boston organizaien Lydia Lipkowska, Carmen Melis, Alice Nielsen, sopranos; Florencio Constantino, tenor, and George Baklanoff, barytone. The value of the affilation proved to be negligible. Melba sang once in "Traviata" at a special performance and once in "Rigoletto" in the subscrip-

and betook herself to England. Mme.

Lipkowska sang a few times, as did

eemed indifferent to the performances,

Verdi. Mme. Melis, who had made an

artist) were not heard, and M. Renaud.

"the most finished and versatile of

Conried cancelled at the cost of a pen-

alty" and who had been one of Mr.

the years of rivalry with the Metro-

politan, was heard only in the perform-

ance with Mme. Melba and in a few of those of the Chicago company. The season was financially profitable. though Signor Gatti had to contend was seized with an affection of the throat and sang for the last time in the season on February 6, 1911. The fact was woful to the subscribers, grievously disappointing to the public and seemed full of evil portent for the future of the institution; but Nature's Meanwhile a singular combination of Hammerstein's company during the posers coming again into their rights.

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HE twenty-sixth season of the most enthusiastic and faithful ele- vernacular in Chicago; Mr. Ricordi opera at the Metropolitan ment among the city's music lovers, had joined in the widespread chorus, Opera House, which began on and what happened after February 6 and with a display of energy quite ovember 14, 1910, and ended may be set down as a sort of educa- without example in our history on April 15, 1911, was the first in which | tional campaign the effects of which | Dippel, when he brought the Chicago Signor Gatti was sole manager de jure were realized in later years, when it company to Philadelphia, produced Mr. as well as de facto, and also the first was found that operas could succeed Herbert's work first there and afterin which he was untrammelled by the without the great singer's participa- ward in New York. Next, to give emrivalry of Mr. Hammerstein and un- tion and fail in spite of his help in phasis to his patriotic enterprise, he vexed by unseemly scandal. The fever their performance. The most striking changed his plans for a series of perof expansion had been allayed, and a instance of the latter sort is connected formances in New York, and devoted becoming modesty characterized the with the opera which Signor Gatti had three out of ten representations to the announcements in the prospectus. The selected to be the culmination of the new opera, though he found it necperformances at the New Theatre and season's glory-Puccini's "Fanciulla essary at the last performance to he Baltimore enterprise were aban- del West," about which more in due associate a foreign curtain-raiser with

Opera in Four Languages Promised

retrospect of a season to take a glance rather than an artistic character, were adelphia in the West and Philadelphia- at the promises held out in the pro- the visits of two composers who came Chicago in the East. The forces were spectus. This, of course, is merely 2 to supervise or witness the first productherefore reduced fully one-half. A matter of habit. Since opera became tion of their latest compositions which few new singers were added to the local roster and a promise of signifi-cant help held out by reason of the eant help held out by reason of the promises beyond the one that a season of New York in 1907 when his old opera will be given. The subscripton organizations. The newcomers in tions for the new year begin to come performance at the Metropolitan Opera Metropolitan list whose names in before the end of the old. No quest House, came to attend the premier proved worthy of record were four tions are asked about the repertory, of "La Fanciulla del West" and Herr men: Dimitri Smirnoff, tenor; Leon few about the singers. The compari- Humperdinck to give éclat to that of son between promise and fulfilment, "Königskinder," two operas which Ruysdael, basses. It was said that of bowever, is interesting, and becomes Ruysdael, basses. It was a however, is interesting, and stage of the Metropolitan. For the John McCormack and Maurice Renaud stance, it discloses a nicer balance Italian composer the management arthan it had been possible for a re- ranged a reception in the foyer of the performances of the Metropolitan viewer to record for a long term of opera house and for his opera two years. When the public was invited special performances at double prices. to subscribe for the season in the The German opera was produced in summer, performances were promised regular course. Despite all attempts in French, German, Italian and Eng- to make a new opera by the most poplish. The splendid principle that all ular operatic writer alive a sensational works should be sung in the language occurrence, Puccini's opera was an to which they were native was to be artistic failure, while the German unheld. There had been talk of per- opera turned out to be the most popformances in the vernacular of two ular production of the season. operas which seemed amenable to "Königskinder" also helped its predtranslation: Goldmark's also Signor Constantino, but the public agreeable impression at the Manhattan

Opera House in the previous season, Miss Nielsen and M. Baklanoff (a fine French artists whom the foresight of Maurice Grau had retained for the Metropolitan, but whose contract Mr. Hammerstein's strongest props during vested solely in him in announcing that the new opera would be performed, and also that he felt no heart-

aw of compensation remained opera- circumstances led to a fulfilment of the four years of that impresario's con- Affectation was everywhere visible in Signor Puccini could make so much of R tive, and the public was taught a better prospectus in regard to a vernacular sulate, but before that time had been musical culture, yet we were turning vigorously applauded. After the opera the square-toed, unemotional tunes of appreciation of operas not in Signor performance. Mr. Dippel, who had un- associated with the Metropolitan com- more and more to simplicity and findreceived had the popular idel remained Opera Company, the activities of which by Mr. Grau. He made his New York was something gratifying in the conmore persistently in the public eye and were given chiefly to French opera, had debut on December 18, 1900, in Gouteman opera, which seemed to carried with him from New York a desire and a great thing for American art. ment of Mr. Dippel in the preceding lish. He was encouraged in this de-Conservatoire, where he carried off An answer was not at hand. So far as

While I am writing this down, howthe work for America, its story was

Marguerite Namara season, came into particular promissive by Mr. Clarence Mackay and Mr. prizes in singing; appeared for the the phenomenon which we were observed. While I am writing this down, now ever, I am also recording an artistic thoroughly American, he had had an op-

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which the authors were Joseph Redding and Victor Herbert. The opera had been offered to Signor Gatti and practical trial on the stage of the Metropolitan Opera House. The direct-Farrar, the most popular of the com- or did not think it worth producing, pany's singers after Signor Caruso, was and with his judgment I find myself dowered with an opera ("Königskin- in full accord. Mr. Dippel, however, der") which made a strong appeal to had begun to talk about opera in the

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authorship, but withdrew it about the before the season opened, and though of modern composers had left unsatisthusiastically greeted at the perform- which were still undefined making The play was familiar to the public. The latter opera, it may be admitted. distressing occurrence was the death citadel of heaven with serried ranks of national in plot, but was also to have did not know to be wholly fictitious burnings when he proclaimed later of Charles Gilibert, on October 11, pipers and blowers and drummers. its first representation in an American about the customs, fashions, habits and that its manuscript material was of a 1910, three days after his arrival from making pompous proclamation of small theatre. The excellent merits of the ethics of Japan. What makes the London to join Signor Gatti's forces, thoughts, yet archaic instruments were performance had recognition, and be-M. Gilibert had been a member of Mr. coming to the fore and archaic com- tween the curtains the singers, the to a great extent that part of it which merica ing it satisfying and lovable. There cini, at which there was much mutual

and significant pantomime. A larger of its first performance. Signor Gatti ALICE SIEVER, ACCOMPANIST.

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Which had become familiar through more modern works helped in the concents. Recitals.

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Mr. Grau. He died of an abscess of to America to direct the production; he came to New York on his first visit triumph of "Hänsel und Gretel" he Mr. Belasco had taken upon himself the melodrama was playing at the gladly accepted a commission to make the task of training a company of Academy of Music. He was invited to the operatic version and give the right The season was opened with a nov- foreigners who knew as little about witness it, but could not fix a date, and of first performance to the Metropolielty-an extraordinary proceeding the forty-niners as they did about the when he presented himself at the tan companion. It was Mr. Dippel's which was made more extraordinary by antediluvians how to look and act like Academy there was no seat to be had. plan that the opera should first be the fact that the novelty was an opera the Argonauts of California and their So he stood throughout the performed in an English version, but, of which the music was 133 years old parasites; Signor Toscanini threw ance. After the second act he went as I have explained elsewhere, the need and the book ninety years older. The himself devotedly into the interpre- behind the stage to see Mr. Belasco, of hurry in order to save the privilege "Heimchen ecessor, "Hänsel und Gretel," to opera was Gluck's "Armide," which was tation of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the music, and all that could whom he embraced, saying: "I want of a world première led to a retention of the world pre am Heerd" (which is German, and achieve wider recognition, and it was composed in 1777, but whose book was possibly be done to make the affair a the play; I have already the minstrel of the original language, and to the written by Quinault for Lully in 1686, brilliant and momentous one in ope- song in my head." With Puccini was best of my memory it has had no Engthe Hearth") and Humperdinck's the operas in the subscription list after The revival of interest in "Orfeo" by ratic history was done. It was mo- Mr. George Maxwell, representative in lish performance as yet, though it was "Königskinder"; but the director put having been reserved for extra holiday the performances of the preceding sea-mentous, but not in the sense ex- Amorica of the Ricordis, Puccini's publication on it immediately after his a quietus on it immediately after his and popular Saturday night perform- son, coupled with the choice of "Arreturn from Europe. The plan was and popular Saturday night performs son, coupled with the choice of "Ar- pected by Signot Cart." son, coupled with the choice of "Ar- pected by Signot Cart." and popular Saturday night performs ances ever since it had got into the mide" as the first opera of the present, a Saturday night, but instead of the in vain to check the composer's enimpracticable in the case of the latter Metropolitan list, in 1905, when the invited to curious speculation. Until popular prices which ordinarily pre- thusiasm lest it should interfere with composer had been a guest of Mr. Con- "Orfco" was resurrected the oldest vailed at the last performance of each the business negotiations which were duced by the Metropolitan company to prepare an English version before ried and his company. The presence of opera in the local list had been Mo- week, the prices were double. There bound to follow—an unnecessary conthe Russian dancers was a fortunate zart's "Nozze di Figaro," which had was a fine attendance, but not an cern, for Mr. Belasco had sold the et order to enable him to insure the incident at the waning of the season, reached the ripe age of 125 years. extraordinary one. The performance opera privilege of "Madame Butterfly" Never when Signor Caruso's illness seemed "Orfeo" was nearly a quarter of a centheless he announced in midseason to threaten disaster. Mmc. Pavlowa tury old. Why had Signor Gatti's no risk in saying the opera would delighted with his operatic association March 29, 1911, the language French an opera, "Twilight," by Arthur Nevin, and her companion, M. Mordkine, had choice fallen on "Armide"? Was it in not have received at any other opera that he was willing to give up his new and Signor Toscanini conducted. time when the public had been told to they were supported by a very meditied? Were inherited tastes of which tation of the characteristically Ameritance and the characteristical and the characteristic an expect its performance. It was plain ocre company of dancers they were en- we had long been unconscious and can play have been brought together. he had invited in "Madama Butterfly."

peculiarly happy dispensation Miss to bring it to fruition. As Mr. Ham- member of the company at that theatre and variety of motives and purposes. tardy performance of "Armide," it is poser's other operas were held and Sig- There had been music in the old meloto be feared that Mr. Gatti was dis-nor Caruso, Mme. Destinn and other drama which cried out in spirit, at were indulged in by the ballet contin- still in the service, Signor Gatti was not necessary that we should have studied gent could harm no cultured person, dropped "La Fanciulla del West" from had "Pop Goes the Weasel," or "Campand before we can have a classic bal-the active list of operas. Meanwhile town Races," or "Old Dog Tray," but if let of the kind which in Gluck's day operas in which only lesser lights we were denied the flavor of them why ARTHUR WOODRUFF

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ALF- MARTINO TEACHER OF Vestris was paramount to that of Gluck we must have ballet masters educated in the classic traditions and administration. A rebuke to its busing a corns of dancers trained in graceful. a corps of dancers trained in graceful ness policy followed hard on the heels justification for the opera was found announced another representation for and here the introduction of elements advanced prices of admission. He modern spectators. "Armide" is a ro- season 1913-'14, after which it was MICHAEL POSNER VIOLINIST Studie: 289 FIFTH AVE., N. Y.

> and worked the greatest harm to his dama Butterfly" Mr. Puccini arranged voice. But the hero of Tasso's "Geruto have Mr. Belasco send him every
> salemme liberta" is a sorry figure as play which he might produce which he
>
> CHANSONS EN COSTUMES (Legendes Populat
> Assisted by EMILY GRESSER, Violiniste.
>
> Direction Daniel Mayer. Knabe Piano Signor Caruso embodied him to the thought adaptable to operatic use, and in pursuance of this when he wrote Vocal Instruction. 810 Carnegle Hall, N. Y. Mon. first performance on any stage of a it to the composer in Italy. The play, mew Italian opera by Puccini. This was which has its scenes in and near a of PIANO. STRING and WIND INSTRUMENTS "La Fanciulla del West," the libretto mining camp in California, tells the

blood, which drips upon his hand from a ceiling of her room, that the man for whom he is hunting, wounded by a bullet, is in hiding in the attic. He is about to seize him, when the girl offers to play him a game of pokerthe stakes herself against the life and iberty of her lover. They play, and should we have references to them in French Ariane is the old Ariadne, She the girl wins by the cheating device of the text and at least one musical quohe sheriff is, he is, in the popular head?

drop-curtains with artistically illumi- cula." nated pictures of Rocky Mountain On December 28, 1910, Humperdinck's scenery, but banished the orchestra "Königskinder" had its first performcertina, banjo and bones, giving them | composer. music such as was familiar to the men | Though the performance was what

season, came into particular promissing of the enforced retires of the enforce

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county, a gambler and himself in love "Ariane et Barbe-Bleue," a Satire on Woman's Rights by Maeter-' linck

producing a card which she had con- tation which, it might be said, became began. A famous poet made a dra ealed in her stocking. Depraved as intelligible only if one stood on his creation of her, and a more far phrase, a "game sport." He leaves the ter's "Doods, doods da" upside down? seventeenth century. She girl to the enjoyment of her dishonest What strange conception filled the daughter of Minos, King of Crete, where rictory, and the play ends with a pict- minds of the librettists when they becoming enamoured of Theseus, and are of the lovers riding over the moun- wrote the bewildering reference to him the clew which helped him out tain trail toward a new life in the East. "Old Dog Tray" which the miners sang the famous maze and enabled him Several incidents of the play were while pounding rhythmically on the kill the monster who had exacted fashioned on stories of life in Cali- tables with their fists, "Il mio cano, sacrifice of Athenian maidens for year fornia in the days of the mining mania dopo tanto mi ravisera?" ("My dog, M. Maeterlinck's hereine is called Ar. told to Mr. Belasco by his father, one will he recognize me after so long a ane I imagine because, in his open of the pioneers. The betrayal of a time?")-that is what Jake Wallace book, she attempted to show how wounded man by a drop of blood has sang when he made Jim Larkins home-history behind it, and Jake Wallace, a sick! This tune was a bit of Indian sees the light or knows the three wandering banjoist and ex-negro min- melody which we were told Signor Pucstrel, was a veritable character, name cini had incorporated in its score. If and all. To heighten the local color of so the Indian who contributed it was the play Mr. Belasco not only used familiar with Denza's "Funiculi funi-

with its conventional between-acts ance on any stage at the Metropolitan music, and for it substituted a band Opera House under the direction of Alof men singers and players on the con- fred Hertz and the supervision of the

of '49-songs like "Coal Oil Tommy," the Germans would call an Uraufführ-Dog Tray," "Pop Goes the ung, there were few elements of novel-Weasel," "Rosalic, the Prairie Flower" ty in this opera. New Yorkers had and "The Camptown Races." Here, known it, or known of it, for twelve along with the rude bardic touch lent years as a spoken play, with incidental by Jake Wallace, should have been food music, and its overture and two orfor the imagination of Signor Puccini, chestral interludes had figured in their as well as his librettists. To the for- concert rooms for about the same mer it proved to be so much Choctaw, length of time. It was so near an opera which need cause no special wonder; in spirit and the musical investiture less excusable, for Signor Puccini had ever, that its complete translation was

> "Ariane et Barbe-Bleue" The last of the three novelties pro-

The title of the opera piques curios

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Post-Bellum "Who's Who"

The time is coming when people in the American "Who's Who" will be judged by many standards that were not recognized before the United States entered the war. Of course, there will be titles, medals, crosses, honorable mentions and other things of like importance to be incorporated in the brief biographical sketches, but what a delver after something out of the naire without calling in other membe of the family and the family lawyer. Christian Science Monitor.

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